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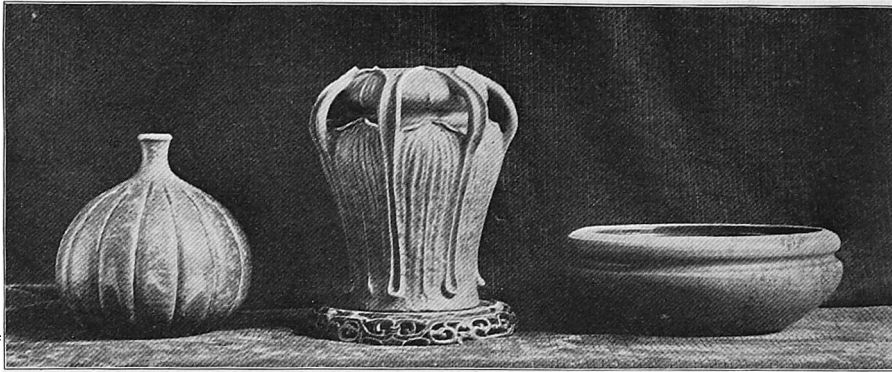
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GRUEBY POTTERY
Designed by Geo. P. Kendrick
Illustrating Simplicity of Design

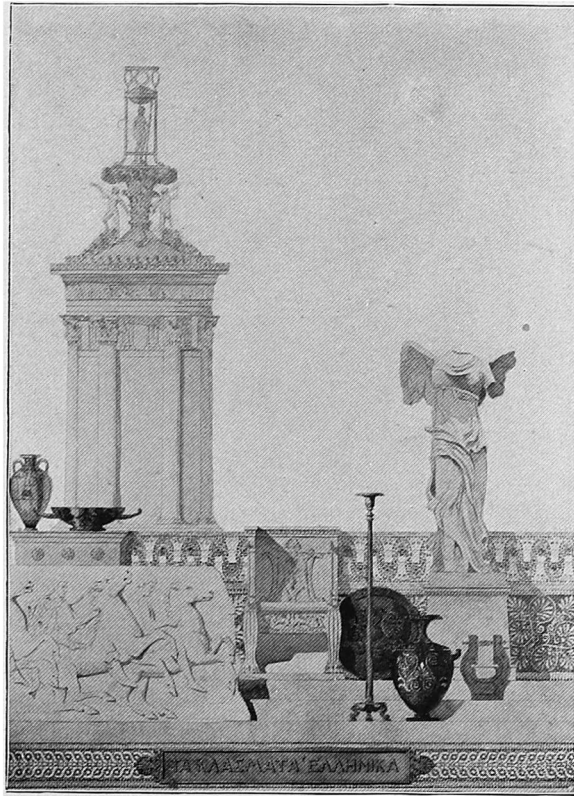
NEW DEPARTURE IN STUDY OF ARCHITECTURAL DESIGN

Heresies usually make interesting chapters of history, and the heresies of art are no exception to the rule. It is the general custom, hallowed by centuries of practice, to require of the student of architectural design a long and tedious course of copying classical masterpieces. The theory underlying this method of instruction is identical with that which impelled Sir Joshua Reynolds and many another of the great teachers of pictorial art to be such ardent advocates of the study of the "masters"—to give the students the benefit of former achievements and to ground them on the principles and types that have met the critics' approval. He, therefore, who would advocate the breaking away from time-honored usage can be termed little less than a heretic. In such guise appears Emil Lorch of the Art Institute of Chicago.

That the prevailing system of education has its advantages, none will deny, but that it has its evils many contend. It certainly discloses to the student the wealth of former attainments, and starts him on his career from the vantage-ground of centuries of experience. On the other hand, it is maintained that the practice has grafted on the new world a host of old-world ideas, has made our architecture a hybrid mixture of styles foreign to the spirit of the people,



JAPANESE STENCIL
Design for Study



CLASSICAL GREEK STUDIES
Illustrating Conventional Methods

and has tended to retard and impair strong national development. In view of this, it has been urged that less devotion should be accorded to the past, and more attention should be paid to developing the student's own inventive ability.

Mr. Lorch is a firm believer in the system of art education arranged and directed by Arthur W. Dow, who contends that space-art may be called "visual music," and may be criticised and studied from this point of view, and whose system has for its central thought the expression of beauty rather than mere representation.

Mr. Dow, therefore, drills his pupils from the outset in simple, harmonious arrangements, keeps the possibilities of their minds freshly before them, teaches them to avoid the conventional and commonplace, and shows them that "poverty of ideas is no characteristic of the artist, and that no work is of value unless it expresses the personality of the creator." In a word, he seeks to discourage the copyist and encourage the creator, making the student resourceful, self-reliant, and original, rather than a manipulator of foreign ideals and models.

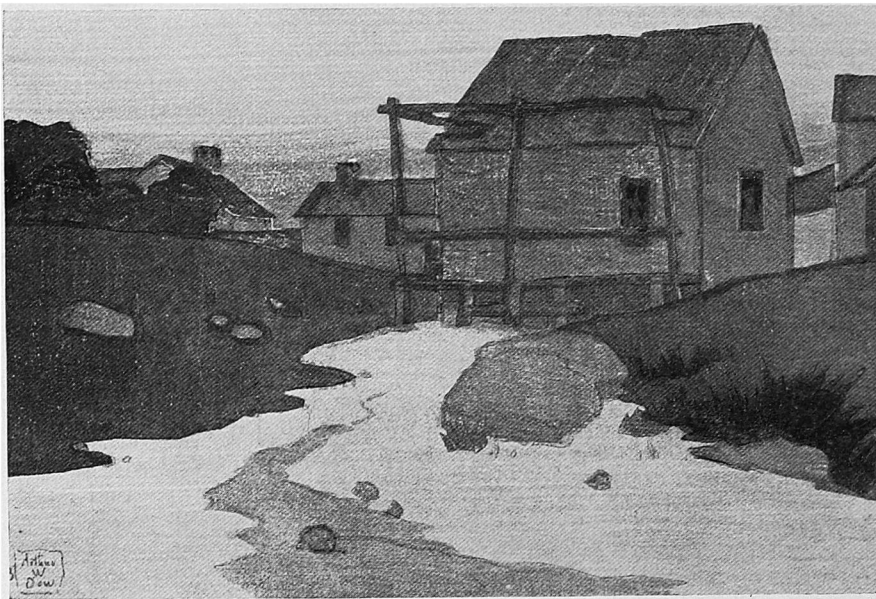
To carry this new system into the field of architectural design, and make it contribute toward the development of a strongly individualistic and indigenous architecture, is something of an innovation, and the following suggestions are well worthy of consideration. ED.

Creative ability and beauty and fitness of expression distinguish the artist from the mere workman or laborer; in architecture it is this

power, that of finding an artistic solution of an otherwise purely utilitarian problem, which distinguishes that greatest art craftsman, the architect, from the builder. And this full creative power comes, as a rule, only with the matured individual, who, arrived at a stage where, having developed himself and mastered the technical side of his art, is able grandly to amalgamate all the elements of his problem into one powerful result or expression.

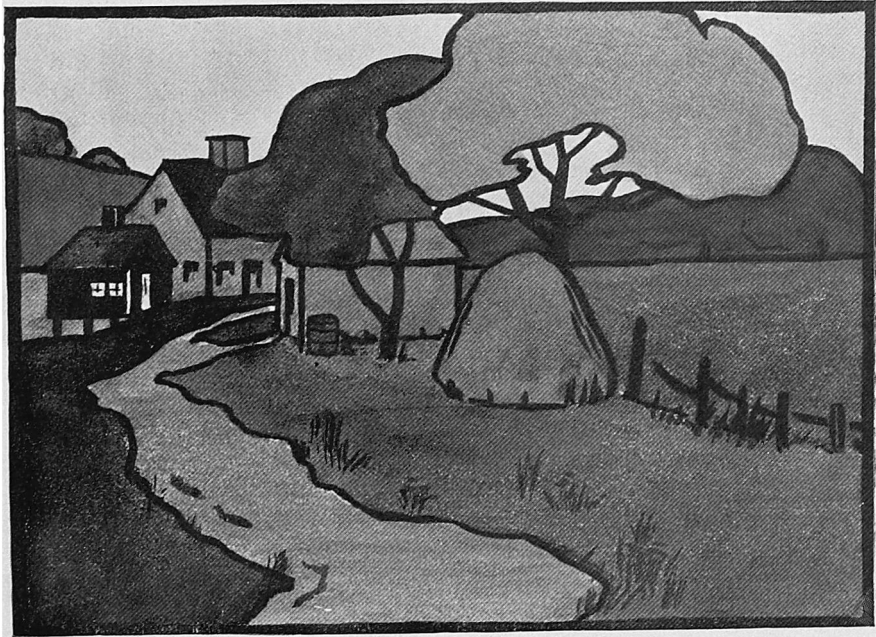
In architectural design instruction—how to strengthen and draw out the analytical power, the appreciation and invention of the architectural student, to healthfully develop his imagination, train him to represent his ideas clearly in order that he may convey them to others for execution, teach him the terms or materials of his own art and the fundamental principles of all art—and thus give him means for individual artistic growth—how best to prepare this student that he may build beautifully as well as soundly, finding for each problem a personal and appropriate solution, or in other words, how to make him *not* an *adaptive* but a *creative* worker, or an artist-builder, an architect—is not, or should not, this be the highest and ideal end of architectural design study?

My belief is, that this end can be most nearly attained by exercises in pure design, from the very beginning of the first year, followed by what is called applied or industrial design throughout the remainder



REPRODUCED FROM COLOR-PRINT
By Arthur W. Dow
Suggestion for Developing Invention

of the course, parallel with the regular architectural design study, and *in order to develop as much as possible the student's perceptive power, his appreciation of the beauty of line, form, and color, and the necessity of harmonious inter-relation between these to produce beauty*, leaving the study of historic forms to a later period in his course, studying the styles of art and architecture as illustrations of expression during various epochs and under certain conditions rather than as absolute standards for the designer of to-day; that if a student cannot find time to

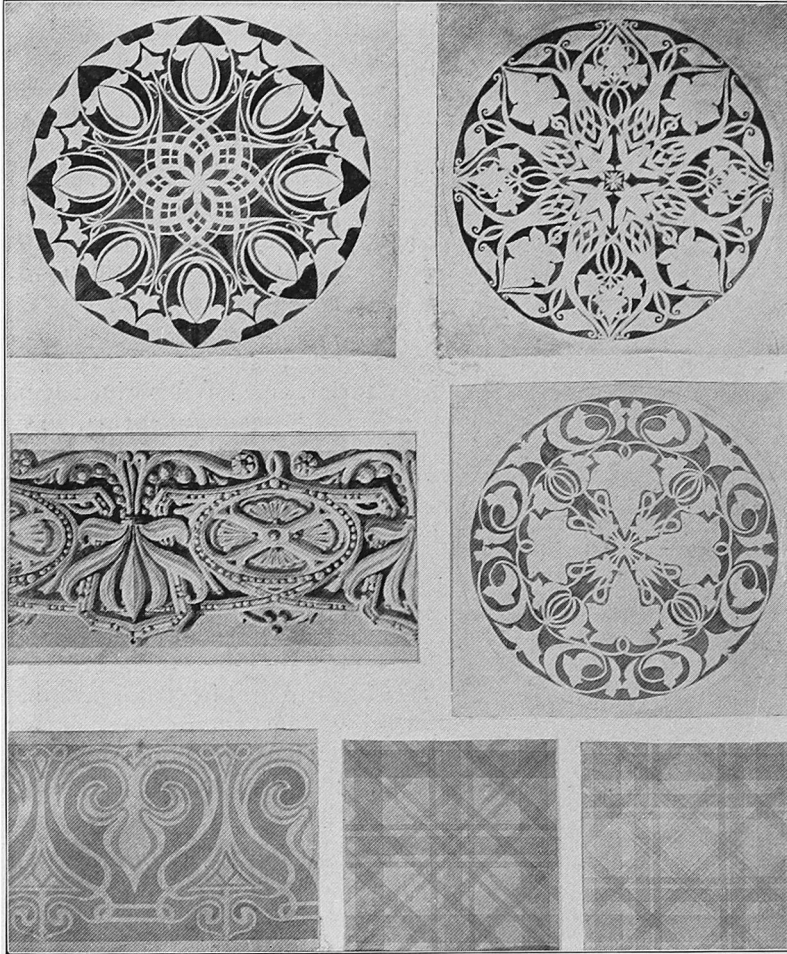


COMPOSITION IN COLOR, FOUR TONES

By M. J. Littig
Simple Study Exercise

make an original design of a support or other architectural member serving a structural and decorative purpose, how can he be expected to solve pleasingly, intelligently, and with sympathy the larger and more intricate problems which involve considerations of location, light and shade, color of material, etc., and which will need a consistent treatment of the whole and its parts? Further, that it is easier to teach the student certain dominant, fundamental principles, by beginning with exercises with elements of one and two dimensions than of three, of which latter he has at first little or no conception, and that when the third dimension is employed, it should be in a way to enable the student to fully realize his problem on paper by also modeling it

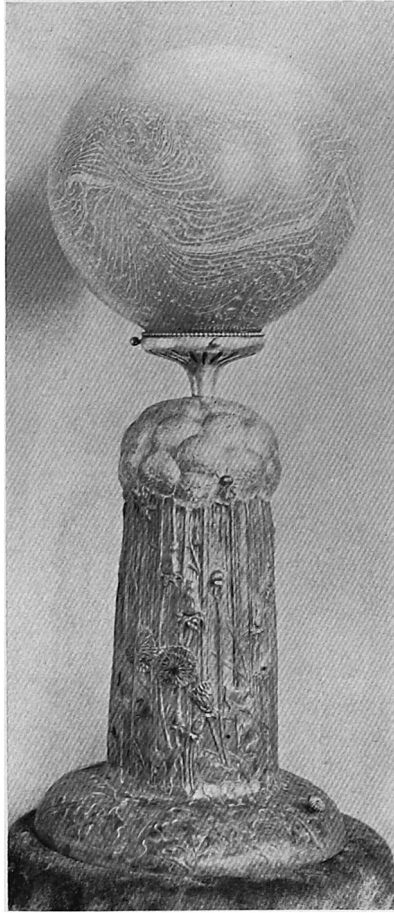
out in clay—my idea being that while at present we begin where others left off, instruction in architectural design should begin farther back and as simply and directly as possible.



SIMPLE EXERCISES IN DESIGN

Now, that sense which arranges, relates, and unites the elements of an architectural design is largely a decorative one. Be it the arrangement of the spots of color in a picture, the masses or the voids and solids of a building, or the grouping of several buildings, the arrangement of windows within elevations, of moldings about openings, or the panels of a door, the members of a cornice, the design of a mantelpiece, or of a chair or a vase, that sense *which directs an*

arrangement of elements at once pleasing and practical, and which idealizes a mere element of service and use into one of beauty—this sense is largely a decorative one. All artists are continually seeking for harmonious and pleasing arrangement, organization, or composition.



THE DANDELION LAMP
By Louis C. Tiffany
Showing Harmony of Material and Design

The artist-artisan does on a small scale what the architect does on a more extended one, only he does it so very much better, one reason being that he can more easily and fully grasp his problem in all its bearings of use, material, and appearance, and thus can produce a consistent result. I have in mind a noted American worker in glass whose works may be found in many foreign museums, who developed a new beauty in this material, and having given it many novel and beautiful forms, wrought in it a decoration fully suited to the character of the material and the forms. Very few of our architects could do, or aim to do, this, having no time themselves and no helpers who have the ability so to study their designs.

That in the attainment of this end in the architectural training of to-day everywhere there is something wanting has been claimed by many; it is also maintained that one of the greatest faults lies in the drill in the Orders and in classic architecture. Up to the present time it cannot be said, however, that suggestions for strengthening the present methods of teaching design in the architectural schools have been of a very practical nature.

In such instruction the student's first lessons should undoubtedly be the most carefully thought out, as these will always either help or retard his development and largely determine the character of his future work.

In a paper read before the Chicago Architectural Club, March 4, 1901, I stated that, rather than be taught to memorize and use a

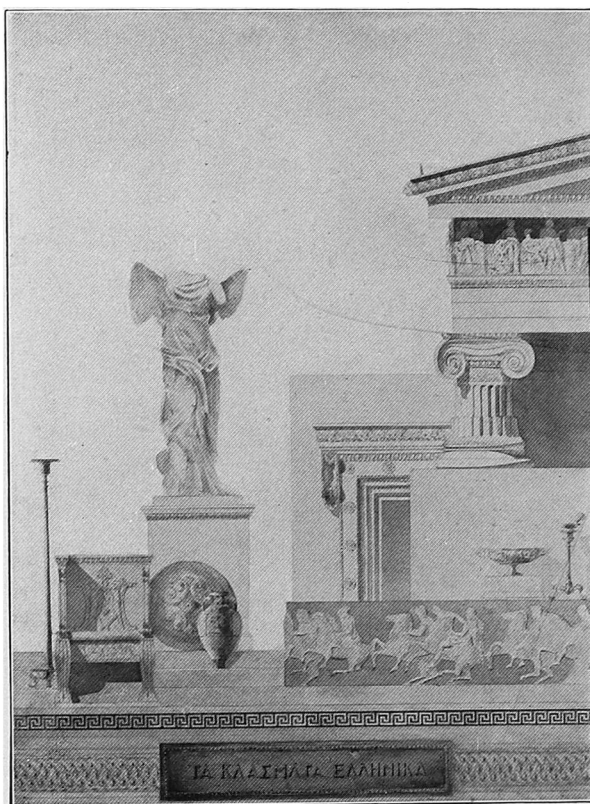
series of highly idealized forms, or the Orders, and from them and their use learning principles of design, I believed he should at once, upon entering the architectural school, be given exercises which will develop and clearly illustrate the fundamental, universal principles of design—thus enabling him for himself to recognize their presence under different conditions in all great works and use them intelligently.

Having an appreciation of these principles, he himself could almost study the history of architecture and of ornament, and be depended upon for an intelligent use of historic forms when such forms are required.

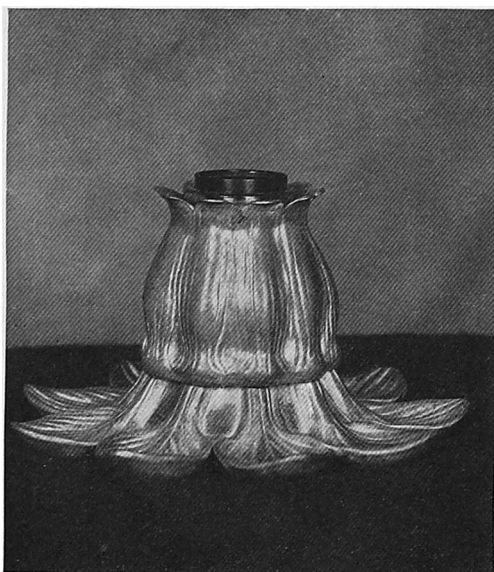
Various new ideas that have appeared during the past few years, and which are now producing excellent results with children in grade schools and with professional art students in decorative and pictorial composition, would form the starting-point, as comparatively little knowledge of drawing is required. I refer to the excel-

lent work being done by Messrs. Ross and Dow. It would be found, too, that with such work as a beginning, the student would willingly study free-hand drawing to train eye and hand, in order to attain facility in representing his ideas.

Exercises based upon such ideas would naturally be of the most simple kind, and would begin with something fully within the student's comprehension; he could thus from the very beginning be doing creative work, exercise his ingenuity, and become sensitive and alert to beauty in its simplest forms.



CLASSICAL GREEK STUDIES
Illustrating Conventional Methods



"FAVRILE" GLASS
By Louis C. Tiffany
Sample of Unconventional Design

well as leading to a study of the beauty of nature. Then would follow the design of simple objects whose use, as well as the nature of the material to be employed, could be entirely understood by students, as in a piece of pottery, a stone seat, or a bookcase, and also thus the forms that may be possible in that material, for further illustration of the materials and processes, visiting places where such objects are made.

In some cases, as in a vase or a door-knocker, the design should be carried out on a small scale in clay for a *full sense of its form*, and through this sense of touch and consequent understanding of form it will later be possible, by making, on a small scale, clay models of some of his building problems, to bring the student to a real conceptive power of solid form combinations and appearances.

The student would then begin by making simple decorative arrangements of straight and curved lines, then of lines and areas or spots of different values within given spaces, finally adding color. The next step would be to have these spots or spaces designed or originated by him and by conventionalizing well-known local flower or plant forms, preparing the way for ornament having national characteristics, as



JAPANESE STENCIL
Design for Study

I believe such exercises could profitably be pursued during the first year, and continued after that parallel with the larger problems in planning and design. In this manner many of the elements of a



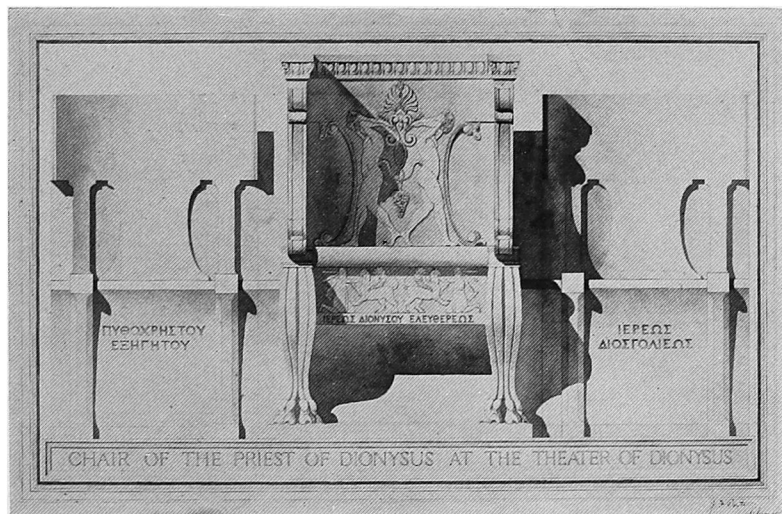
OIL LAMP, BY LOUIS C. TIFFANY
The Bowl and Shade of tiny bits of "Favrile" Glass put together
Example of Unique Invention

building could successively be taken up, and an intimate and necessary knowledge gained of the artistic possibilities of many of the materials employed in architectural construction.

Through pure and applied design, then, I believe the young student will most easily and most quickly develop an appreciation of composition or arrangement, and be better prepared for the study of architectural design.

Crude at first, such designs would soon grow in strength and significance, and the student, enjoying his personal mastery and solution of the problems, would work with ever-increasing love and interest—really launched in creative work, discovering that within each problem lies its solution, that proportion is not fixed but relative in its nature—lead him to a true understanding of established forms and a much greater respect for their use, and above all help him to *work with a fuller consciousness and realization of the completed or carried-out appearance of his design*, thus better preparing him for a mastery of his art.

EMIL LORCH.



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Illustrating Conventional Methods